

# Coverage Report

**McConnell**  
by XXXXXXXX

REPORT      Jak Genie  
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**DATE:** 12/09/02

**AUTHOR:** XXXXXXXX

**TITLE:** MCCONNELL

**FORM:** Feature Film 91 Pages.

**LOG LINE:** An old doctor reveals the truth about his late colleague McConnell, a former commander of an infamous Red Indian battalion during the American Civil War.

**COMMENTS:** A potentially interesting idea for a moving story, which is currently too close to the original novel and needs restructuring to be an effective screenplay.

**GENRE:** Drama.

**PERIOD:** 1860s & the 1900s.

**SETTING:** America.

	Excellent	Good	Fair	Poor
<b>Structure</b>			●	
<b>Dialogue</b>		●		
<b>Writing Style</b>		●		
<b>Characterisation</b>		●		
<b>Pacing</b>			●	
<b>Concept</b>		●		

**BUDGET:** High

**PRIMARY TARGET AUDIENCE:** 25 - 35

**SECONDARY TARGET AUDIENCE:** 35 - 45

## SUMMARY:

In 1900, in a New York doctor's surgery, LEO JONES, HARRY EASTERBROOK, and several other doctors, raise a toast to their recently deceased colleague McConnell. The next day at a concert, McConnell's sister ELENA asks Mike and Harry to call on her. After the concert, Mike and Harry retire to a restaurant, where Mike reveals the colourful story of McConnell's life and how they met.

Cut to 1861. A YOUNG LEO fights playfully with his friend, an Indian boy, KOFI. They are excited when they see his older brother DAWEE arrive, dressed in army uniform. The next day, Young Leo and his parents go to the Fort to say goodbye to Dawee as he boards the wagons with two Indian friends KAMU and UMBO. Back in the restaurant, Harry is surprised that McConnell has not even entered Leo's story yet. Leo continues his tale. Cut to one year since Dawee went to war. Young Leo is devastated to discover that Dawee has been killed. Back in the restaurant, Leo says how much he admired his later colleague McConnell who was a wild man.

We return to war. It is 1866 and the war has ended. Young Leo is now fifteen years old. McConnell, Dawee's ex-army Captain, has come to visit Dawee's family. Young Leo, Dawee's widow, Nikki, and her children go to meet him at their sacred site. McConnell and the Indians meet and McConnell starts to tell them about how he first met Dawee. Cut to 18. McConnell meets the Indian soldiers who wonder why they have a white officer. They drive to the south, nervous and excited but many weeks later, they are still travelling; Umbo and Kamu are disappointed not to see any action whilst Dawee carves a piece of wood that his wife gave him.

One month later CONFEDERATE TROOPS attack – Umbo, Kamu, and Dawee fire at them and the Confederates withdraw. The men are delighted until McConnell tells them that they themselves must withdraw. The Confederates start firing giant cannons but the Indian convoy continues. They rest in a camp where they meet white soldiers who ask Dawee why a Indian would get involved in the war. The next morning, they have to defend a Hill. McConnell warns that there will be an invasion at any moment and the men start to get scared.

The next day, the men wait behind their lines whilst the Confederates fire cannons at them. More troupes come from the rear and descend on them. Dawee bayonets and kills a Confederate – Kamu is impressed but Dawee says that is enough war for him. The Confederates outnumber the Indians and their lieutenant, LT FERRIS, calls for reinforcements. The Confederates keep advancing but the reinforcements don't arrive. Lt Ferris tells his men to withdraw and they march back, shot at by more Confederates. Dawee loses Umbo then finds him almost knocked out among 3 Confederates that he has killed.

When they arrive back at the camp, McConnell reprimands Dawee for his "foolish loyalty" in going back for his friend. In a counter attack later that night, the men are fired at by Confederates; they start to take cover but McConnell orders them to go on. More

Confederates appear and try to drive them back but the men charge and the Confederates falter and scatter. McConnell congratulates them and Umbo feels proud.

The next morning, however, McConnell announces that they are to withdraw again, disappointing the men. They start to make their way back but the Confederates charge. One INDIAN SOLDIER throws knives at them, but a cannon ball hits his hand. McConnell cuts off the soldier's damaged hand and tells him to stay behind as he will slow down the other men. As they continue back to the camp, McConnell falls into a hole. He tells the other men to keep going - Umbo and Kamu run off but Dawee wants to stay with him. As Dawee moves back, he is shot and is badly wounded. McConnell orders his friends to leave him. Dawee asks McConnell to shoot him, distraught, McConnell obeys.

Back at the sacred site in the reservation, McConnell finishes his story. Dawee's widow Nikki is angry with McConnell for shooting Dawee, especially in the head, a sacred place for Indians. Suddenly, Umbo appears. He says that McConnell is lying about Dawee's death and tells his version of the events.

Flashback 1861. As before, McConnell falls into the hole but this time the Indians friends stay with him. When Dawee is shot, the friends disobey McConnell's orders to leave wounded soldiers behind and carry him. McConnell sees enemy soldiers approaching and orders them to leave Dawee but again they disobey him so McConnell shoots Dawee in the back of the head. The Confederates arrive and kill Kamu. Umbo and McConnell run back to the camp but Umbo is hit. McConnell ties a white handkerchief around his arm and goes back to rescue Umbo. Amazingly, the Confederates stop firing as McConnell drags him back to the camp. Once they are back in the camp, the Confederates resume firing.

Back at the sacred site, McConnell pleads that he saved Umbo's life - Umbo replies that McConnell was only trying to lose his own life. Niki starts to chant and puts a Indian curse on McConnell so that he will never know peace again. Broken, McConnell shuffles out into the night.

Back in the New York restaurant, Leo finishes his tale then he and Harry make their way home. The next morning, as promised, they go to see Elena. She hands Leo Dawee's wooden carving, asking him to return it to Dawee's widow, and reveals McConnell's dying wish for his ashes to be scattered over Dawee's grave. Leo travels to the reservation where he tracks down Dawee's widow Niki. Niki is delighted to see him and takes the carving. However, she refuses to forgive McConnell and says that she will not go with him. Leo travels alone with the ashes. He stays in a hotel filled with SOUTHERN BUSINESSMEN and remarks how much it must have changed since the last time McConnell was there. He goes to Dawee's grave and whilst he scatters McConnell's ashes, a Indian chant sounds in the distance.

## COMMENTS:

### Positives

The high concept of a battalion of Indian soldiers in the American Civil War led by a white officer is fascinating. This is a little known story and provides a fresh angle on the war film. It is also original because it gives us an insight into the fascinating world of the Indians.

The characters have the potential to be very effective, especially Dawee, the loving but naïve family man and McConnell, the brilliant but ruthless man of the world. Their relationship is the core of this story. It is interesting to see how these two men interact, pointing to the clash of the ancient Indian and modern military cultures – the collectivity of the tribe versus survival of the fittest. The supporting characters also have lots of potential, including the Indian family, the fellow soldiers Umbo and Kamu, who are longing for some adventure and to get out of the Indian backwater.

The writing style is clear, concise, and easy to read. The dialogue is naturalistic and there is a good proportion of dialogue to action.

### Negatives

At present, this story is too close to its origins as a novel. It is too narrative and not dramatic enough. Firstly, there is no clear protagonist. While a novel is able to move into the heads of several characters, films generally follow one active protagonist, whose actions shape the story and drive the plot. This is also the character who learns the most and has the greatest journey.

At the moment, it feels like the protagonist is Dawee because it is his decision to join the army, which is what starts the action. However, Dawee does not learn anything. He is also not established at the beginning so we have no real concept why this seemingly happy family man would want to go and fight a war for the white man. Is it because he is trying to earn money for his wife or because he secretly wishes for adventure? If we do not see him at the start then we cannot see how he has changed.

The character who seems to learn the most and is therefore the protagonist is McConnell. He is the one that grows from ruthless to caring - he is prepared to risk his life to save Umbo and returns to see Dawee's family, actions which we feel he would not have done before he met Dawee. Although we are told by his widow that McConnell changed close to his death, we do not see this change. Whilst the opening sequence in the college room tells us what a colourful character he was, we do not see any evidence of this. If McConnell is the protagonist, he should be introduced much earlier and his character should be revealed through action.

It is also difficult that the denouement and ending leaves us with Leo, rather than McConnell. This makes Leo an important central character yet he is not in the story for most of the action and he adds nothing to the final conclusion. He is only a witness to events, revealing the passive, narrative nature of the story which is basically a long

anecdote rather than dramatic action unfolding in front of the viewer's eyes.

Because the protagonist is not clear, neither is the antagonist. Is McConnell the antagonist as he forces the Indian troops to act against their wishes or is it the Indians, who will not follow McConnell's orders? If the German soldiers are to be the main force of antagonism then we need to see them in more detail, and we need to have a relationship with them, rather than just showing them as faceless bodies. These character functions must be made clear in order for the viewer to have a point of identification in a film, where we do not have a narrator or narrative voice to help us to understand the characters and sympathize with them.

Another problem, which seems to stem from the fact that the project comes from a novel is that there is no clear theme. In novels, which are longer and often far more complex than films, there can be many themes, often explained by the writer as he moves through the story. In a film, however, the theme must come to the fore and be clear and simple so that it could be expressed in a single statement. The screenwriter needs to be sure exactly what the film is really about and make sure that theme is expressed through the action. Again, this would be clearer if there were a definite protagonist and character growth. Although the most interesting element is the clash between the military and Indian cultures, this is not explored enough.

A dramatic story also needs to have rising action i.e. events which build in tension and excitement all the way to the climax, the biggest scene in the whole film. At the moment, the action feels rather repetitive. Most of the second act is taken up with movement of the troops advancing and withdrawing, scenes which are essentially the same. In a film, every scene should advance the plot, the understanding of the character or the theme - ideally all three. The writer must identify exactly what purpose each scene serves and if a scene is not fulfilling a specific function, it must be cut.

There is also a problem with the time period. At the moment, the action starts in 1900 then we flash back to 1861 then forward then back again before returning to 1900. Again, whilst this is acceptable in a novel in which the concept of time is far more fluid, this is very problematic in a film. One framing device is workable, but here there are essentially two, leading us again to question what is the central story – is it Dawee's story, McConnell's story or Leo's story?

### **Markets**

This could be suitable for a US production. Talking about McConnell would need a cast of major stars with international appeal to make it commercially viable.

### **Conclusion**

An fresh angle on the civil war yet the script is too close to novelistic form and is not dramatic enough with no clear focus of plot, protagonist, theme etc.

## THE NEXT STEP – McConnell

Below is a list of suggestions and resources to help in the further development of your screenplay.

### Book Treatment

There are many difficulties in adapting novels into films, two very different forms. Rather than going straight from the novel to a screenplay, we recommend that you create an invaluable intermediary document called a book treatment. This 20-30 page summation of the novel's story allows you to examine the plot as a whole, making it easier to identify what characters and plot lines you can keep and what to drop and pin point exactly what the spine of your film story will be.

From this book treatment, you can then develop your film treatment, identifying the core dramatic elements such as the protagonist, antagonist, the act breaks, and the key turning points in the story. It is this film treatment that will be used as a blueprint for the development of the screenplay. Examples of film treatments can be seen under downloads on the resource section of our website – [www.londonscriptconsultancy.com](http://www.londonscriptconsultancy.com).

### Outlines

A very useful mechanism for understanding the storylines of films is to watch them and write out their plots in an step outline. This should normally take about 2 sides of A4. This is a very useful tool for understanding the major turning points in films and gives you several models, which you can then compare to your own work. When you have written some outlines for other films, you can also compare them to the novels they were adapted from.

### Suggested Films;

*Deliverance* by James Dickey from his novel.

*Midnight Cowboy* adapted from the novel by James Leo Herlihy.

*The Shining* and many of the other adapted novels by Stephen King.

*Dances with Wolves* by Micheal Blake from his novel.

It would also be useful to look at some successful war films to see how they have dealt with the problem of repetitive action in battle.

For more information on the essential problems inherent in adapting novels, and the major differences between the two forms, please see the supporting document, "Adapting the Novel". Finally, an understanding of screenplay structure is crucially important, especially for as demanding a task as adaptations. You can familiarise yourself with this by reading classic books on the subject.

### Suggested Reading;

Screenplay by Syd Field

The Screenwriter's Bible by David Trottier

The Writer's Journey by Christopher Vogler

## ADAPTING THE NOVEL

### Popularity of Adaptations

Over 85% of all Best Picture Oscars are for adaptations from novels, plays, or true-life stories. Novel adaptations are popular with producers as the story has already been tested and often has a built in audience – crucial for potentially difficult material such as American Psycho adapted from the book by Brett Easton Ellis.

However, adaptations of novels are expensive because, essentially, you pay for the project twice. As well as the great successes, many of history's most expensive failures have been book adaptations – including the flop Heavens Gate, which brought down Universal Artists. Adaptation is therefore a tricky business and the notion that all you have to do is film the book is very far from the truth.

### Novel and Film Form

To successfully adapt a novel, one must first understand how the nature of film differs from that of literature. Firstly, the way in which they are experienced is different. Watching a film is a 90-minute linear chronological event whereas reading is reflective – you put down a book and pick it up again in your own time. Film is also usually experienced collectively whereas the novel is experienced alone.

Secondly, in film, the story is expressed in images rather than words. The reader often enjoys the language of a novel as much as the story but in the literal medium of film, the story comes to the fore. Film builds details with images, giving us exposition, characters, theme, and style simultaneously, whilst a novel must build these elements one word at a time. In a novel, the themes and ideas are often the most important element; in a film, however, the theme is subordinate to story. If there is no story, the character and theme alone will not be able to carry the film.

Film is an objective medium whereas the novel is subjective. In a novel, a narrator often moves in and out of their characters' lives, even their heads, giving us an inside view of their motivations and emotions. In film, however, we are objective observers – we cannot see inside a character's head and therefore judge them only by their actions. The use of a narrator or voice over in a film brings a literary quality but can also work against the immediacy of the drama, putting emphasis on what is said rather than what is happening.

### Time Scale

The internal time scale also differs in the two forms. In a novel, the movement of time is fluid, the narrator helping to connect ideas in the past, present, and future. Film, however exists in the present tense, driving to the future as the audience wonders what will happen next. We interpret the story without a narrator's help and there is no time to reflect – only to be involved in unfolding of events.

Transitions over many years are also difficult; events too far apart lose their relationship, making the story episodic rather than dramatic. If too much time elapses in a film story, it dissipates the drama and focus, the reason that many dramatists add a time lock to their story e.g. the bomb will go off in 24 hours. Even flashbacks must move on the present otherwise they will slow down the forward movement of the film.

### **Condensing the Novel**

The biggest problem with adaptations is that there are far too many story events in a 300-page novel to include in a 90-minute film. Therefore, the first job of the adaptor is to identify the most important climactic event within the novel and to condense the source material in relationship to this. This will involve cutting subplots, combining and cutting characters, and leaving out several of the book's themes. In *Gone with the Wind*, Scarlett O'Hara's mother is an important character but she is omitted from the film.

The next task is to strengthen the storyline by identifying the three-act structure. This can be difficult as the story is often hidden in the characters, details, thematic statements, and descriptions. Find the beginning of the dramatic story line i.e. when the main character obtains their goal, mission, or journey - this will form the beginning of the film (act one). Start the story as late into the novel as possible to make sense of the final climax. Then identify the actions that the character takes to achieve their goal, mission etc, this will be the middle of the film (act 2). Finally, locate the section that leads to the climax and the conclusion of the journey – the end (act 3).

### **One Action**

A good drama has, in the words of Aristotle, one action i.e. only one main plot. A film story needs direction, continually moving towards the climax with all the scenes advancing the action. The writer selects and arranges incidents, which may or may not exist in the source material to build in intensity towards the climax. The events themselves should relate to one other in a series of actions and reactions, a row of dominoes set off by the catalyst and falling all the way to the final frame.

Therefore, the easiest story lines to adapt are those about an active main character attempting to achieve a goal. Many adaptors have to strengthen the protagonist to give the audience a clearer point of identification and strong direction all the way through. In *One Flew over The Cuckoo's Nest*, for example, the novel is told through the seemingly deaf and dumb Chief Bromden – we read his inner thoughts and never see anything that he doesn't. In the film, however, Murphy (Jack Nicholson) makes the decisions and actions that allow the story to happen. Novels can be more ambiguous in their characters but in a film, they must be clear, with each character performing a specific function.

The most important element of drama is character growth. Your protagonist should be the one who learns the most and the climax should belong to them. Ask yourself when you know how your character has changed and how this is shown, making sure that there is a particular moment or scene that lets the audience know how far the protagonist has come. Everything has to serve the dramatic movement of the story.

### **Making it Commercial**

A bestseller novel may sell 4-8 million copies but if a film only takes \$5 million it is considered a flop. Therefore, characters and endings are often changed to deal with wider demographics of film. It is much easier to understand a negative character in a novel where we enter into their head. In a film, however, the screenwriter usually transforms the main character to be likeable, empathetic, or identifiable in some way.

Films frequently have positive endings. Many books in which the hero dies are changed to provide a victorious hero in the film version e.g. High Noon. If the protagonist of your film does die, give us a character who survives for us to grieve with so that we can see significance of death as a higher victory e.g. Life Is Beautiful.

### **A New Original**

The most important thing to remember is that the adaptation is a new original in itself. It may be that you will have to invent completely new plot and characters because the existing ones do not perform the necessary dramatic functions. Many successful adaptations were created this way, for example, very little of the book *My Left Foot* was used in the film. As long as you have communicated the essence of the author's vision and have created a memorable screen story then you have done your job.

### **Suggested Reading:**

The Art of Adaptation; Turning Fact and Fiction into Film by Linda Seger  
No, but I saw the Movie edited by David Wheeler

## SCRIPT FORMAT

It is very important to use the correct formatting for your screenplay. Not only does this make your screenplay look professional but it also allows the reader to time it – with standard formatting, one page equals roughly one-minute screen time.

### Software

The easiest way to ensure correct formatting is to use a screenwriting software programme, which does it for you, such as Movie Magic or Final Draft. You can download Script Smart, a free page template for use in Microsoft Word, from [www.bbc.writersroom.org.uk](http://www.bbc.writersroom.org.uk). Failing that, you can use any word processor, setting the margins and tabs yourself. Variations abound but here is a usable guide.

### Page Layout

In the UK, use A4 page layout with the margins set at 1 1/2 inches left, 1 inch right, top, and bottom. Always use 12 point Courier typeface. Number pages on the top right hand corner but do not number the scenes.

### Setting

Each scene will have a heading or slug line, written in capitals, 1 1/2 inches from the left. INT./EXT. is used to designate indoors or outdoors, followed by the location and whether it is day or night e.g. INT.BATHROOM – DAY.

### Scene

Next is the scene description, denoting what the setting is, who the characters are, and what action is going on in the scene. This is double-spaced below the slug line, 1 1/2 inches left. The lines of the scene description should be single-spaced, with ragged rather than justified text and no more than seven and a half inches from the left. The first time a character appears, put their name in capitals. Break up the scene description into paragraphs of a maximum of four lines at a time – this makes it easier to read.

### Character

The character's cue should also be in capitals, 3 1/2 inches from the left. With a single return under this, will be the dialogue.

### Dialogue

Each line of dialogue should be 2 1/2 inches from the left and no more than 3 1/2 inches long. Do not hyphenate long words and do not break a sentence from one page to the next. When a character's dialogue goes over the page, write (MORE) next to the character cue and, on the following page, repeat the character cue with (CONT'D) next to it. Double space from the dialogue to the next element – be it another character's cue, action or new scene heading.

### **Parentheticals**

Just beneath the character's name may be a parenthetical direction 3 inches from the left. These are known as "wrylys" or "actors instuctions" and denote how the line is to be delivered e.g. 'happily', 'cynically' etc. Do not overuse these – the actors will bring their own interpretation to the script. Parentheticals can also be used for minor bits of direction, such as 'removing his glasses.' Immediately below this is the will be the dialogue.

### **Action**

If there is a line of action within the scene, for example, "George punches him in the face", this is the same paragraph format as the scene description.

### **Transitions**

Transitions between scenes such as CUT TO: indicating a sharp cut, or DISSOLVE TO: indicating the passage of time, are written in capitals 5 1/2 inches from the left. You do not need to use transitions, however, as this is implied by the movement from one scene to another.

### **Direction**

Lastly, resist the temptation to write camera angles – that is the director's job and slows down the reading of the script.

The best way to understand all the finer nuances of script format is to buy published screenplays; make sure they are in film rather than theatre format. You can also download properly formatted scripts from the Internet. There are many books on the topic; *The Screenwriter's Bible* by David Trottier has a very thorough section on formatting.

**WE OFFER A RANGE OF SUPPORT SERVICES TO HELP IN THE DEVELOPMENT OF YOUR SCREENPLAY.**

**1. SCRIPT COVERAGE REPORT UK £75**

Film companies hire readers to evaluate your script in a 3 to 4 page report. The London Script Consultancy will provide a carbon copy, studio-style script "Coverage" report, giving you a professional, objective assessment of your work.

You will receive a one-page synopsis, allowing you compare the film in your head to the one on the page, a full break down of the positive aspects of your script and those areas in which it needs improving. Also includes an easy "at a glance" reference chart with ratings of concept, structure, characterisation etc plus logline, target audience and market potential.

In addition to this, you will receive LSC's unique development service. We provide a clear strategy detailing the next best step for the development of your project plus a selection of indispensable resources tailored to your individual needs.

**2. SCRIPT ANALYSIS UK £175**

LSC's script analysis is an extensive 10-15 page report with line-by-line script editor's notes detailing what needs to be addressed in the next rewrite, always with the market in mind.

You will receive an analysis focusing on problems and suggesting tangible solutions to invigorate dialogue, develop characters, strengthen story arcs, make changes in structure and scene placement. Also includes "at a glance" reference chart.

**3. TREATMENT REPORT UK £75**

Are you thinking about submitting a treatment to a film company or funding body? Let LSC cast an expert eye over it and make it as marketable as possible in a four-page report.

Includes logline, "at a glance" reference chart, comments on plot and character strengths/weaknesses, analysis of the premise with a clear eye to marketability, plus a "pass", "recommend" or "consider" decision on your treatment. This report is a great timesaver and may even take you in a whole new and improved direction.

**4. TREATMENT ANALYSIS UK £175**

A full analysis of your treatment is the best way to get to the heart of your story. We provide a 10 page report with a line-by-line analysis, focusing on problems and suggesting solutions for dialogue tightening, character strengthening, story arcs and scene placement. Also Includes logline, one page synopsis and "at a glance" reference chart, giving you the essential tools to write a first-class screenplay.

**5. TREATMENT COMPOSITION UK £POA**

Got a great idea for a story? A treatment is the best way to develop a story idea before writing the full screenplay – as essential as architectural plans for the building of a house.

Come to LSC for a private consultation. We will develop your project from idea through to the creation of a full 10-page treatment ready for submission to producers or funding bodies.

## **6. BOOK-TO-SCRIPT EVALUATION UK £POA**

Books are the most common source of non-original screenplays yet the adaptation of a 300-page book into a 100-page screenplay can be problematic. LSC will help you by creating a detailed report.

This includes exposing the main plotline, identifying the main characters, deciding what to keep and what to drop. We also offer an expert, no-nonsense opinion on whether film companies will consider the adaptation worthwhile.

## **7. BOOK TREATMENT UK £POA**

We will write a detailed treatment summation of your book – an invaluable intermediary document necessary before the creation of a screenplay. It will allow you, the writer or producer, to examine the story as a whole, and rise to the challenge of creating an exciting film story whilst keeping true to the author's original vision.

## **8. BOOK TREATMENT TO OUTLINE UK £POA**

The adaptation of book to screenplay is a complex and delicate business. We will develop a 1-2 page outline of your book treatment for its transformation into a screenplay.

## **9. SYNOPSIS COMPOSITION UK £175**

When you submit your script to a film company, it must be accompanied by a synopsis and a covering letter. We will write a winning synopsis to best present and sell your script to the people that matter.

## **10. ONE-TO-ONE SCRIPT DEVELOPMENT UK £POA**

There is no better way to perfect your script than through an intensive one-to-one session with a professional script consultant. This will enable you to streamline the development process, perfect your script and market it to the appropriate buyer.

Whether you have an idea, treatment or completed screenplay, visit LSC for a private consultation to devise the best development strategy for the story you want to tell.

## **11. TELEPHONE CONSULTATION UK £50**

Do you have a great idea for a script but want to run it by an expert first? This 1 hour telephone brainstorming session allows you to discuss and develop your idea, focusing on what you need to know, major mistakes to avoid, and that all-important resolution, so that you can begin writing straight away.

FOR FURTHER INFORMATION CONTACT:

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